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Russian Opera

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Korsakoff's Masterpiece

By H. E. Krehbiel

The human mind has occupied iteelf with fancies engendered by the observation of natural phenomena. Out of with fancies engendered by the observation of natural phenomena. Out of with fancies engendered by the observation of natural phenomena. Out of with fancies engendered by the observation of natural phenomena. Out of with fancies engendered by the observation of natural phenomena. Out of with fancies engendered by the observation of natural phenomena. Out of with fancies engendered by the observation of natural phenomena. Out of with fancies engendered by the observation of natural phenomena. Out of with fancies engendered by the observation of natural phenomena. Out of with fancies engendered by the observation of least animation into he pilot fact in the pilot interest of the pilot into in the development of the story of the sentimental personages, and were it not for the participation of the plays there is but a modicum of the plays there is but a modicum of the pilot drama would be stifled by monotony. It was the lack of variety of the beautiful Lehl, who is a bepiered and the presonification of popular dand the personification of the plays the pilot farm will be a strong the pilot farm will be stifled by monotony. It was the lack of variety of the season. Were the part of the principal stat the piece had but a triding success when it was breight on the pilot farm would be stifled by monotony. It was the lack of variety of the peak and its schores the pilot farm would be stifled by monotony. It was the lack of variety of the part o

by H. E. Krehbiel
Gatti, continuing his experimental with Russian operas, produced y-Korsakoff's "Snegourotchka" at letropolitan Opera House last detropolitan Opera House last detropolit

Outside of Mr. Anisfeld's

The

cause a performance in the original tongue is impracticable, gives it to us in French. We had "Pique Dame" in German, "Prince Igor" and "Boris Godounoff" in Italian, and "Le Coq d'Or" in French sung by persons who took no part in the action. Now it ought to be an obvious duty to the American public to let them hear English whenever the sunger of the sunger of the song of the sunger of the su over for the often rude forcefulness of the Russian dramas English is a better substitute than either French or bastard Latin, as it is for German, which however the substitute and the substitute of the rule.

Mr. Rothler, always

which however, not not email.

Mr. Rothier, always excellent in de embarrans Mr. Gatti's people. Even the productist u of the the of no nor is imperfectly reproduced in the library to mis honors to Mr. Bada, who showe bretto and house program. A better himself, as he always does when himself, as he always does he himself, as he always does he had h

dictum that the public has none and that, as Berioz remarked when he beggled the denouement of "Romeo and Juliet." imaginative music has no public. They seem to think that they have done their duty when they have filled the stage with fantastic avenery (that of Mr. Anisfeld has much to commend it in design and color—indeed, it is generally admirable, though it lave heavier stress on the grotesque than the poetical effects) and performed the music with as great a degree of perfection as their agencies allow. But much that is presented is arbitrary and little shows study of the purposes of poet and composer or the marvellous folk-stuff to which both went for their material.

folk-stuff to which both went for their material.

Music and Dance Familiar

The music and an accompanying dance from the opera were presented at the Metropolitan Opera Hense in 1918 by the Diaghileff Ballet under the title "Le Soleil de Nuit." The operatic scene ought to be a so-called Khorovod in which winter is buried. The music and the words are those of a Whitsuntitue song heginning "Ai vo pelle lipentics." The French version hegins: "Te voila debout gloricus et fier. Bourré de foin, ne tu de mouses."

The ceremony is performed on the

Bourre de foin, he to de nousse."

The ceremony is performed on the last day of "Butter Week" (the week hefore Lent, since the Christian priests made it so after failing to eradicate the ancient pagan festival) and in it a straw mujik (otherwise a heap of straw to which the celebrants have all contributed) is burned amid much merry-making. The singers sing to Lado (the ancient god of love and spring). In the opera Mr. Mesder, clad in straw (and looking like the scarecrow in Montromery and Stone's old operetta), waves his arms about and runs away, while the dencers cut groses due capers. This comes hear to the original conception, and the composer's use of the

This comes near to the original conception, and the composer's use of the old folk-time is thrilling, but there isn't the least likeness in the dance of the last act (also a Khorovod), which in words and music is the old marriage ceremonial song, "Sowing the Millet" ("A mui prose ayeyali, preserving the old custom of marriage by theft) to the game as it has been played since time immeniorial and still is in Russia. For that we have parallels in the enilogenic game, "Come to see Miss Jennia Jones" and, without music, "Prisoners' Base."

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ETTER HAN A MUSTARD PLASTER

HAY A MUSTARD PLASTER

We cannot stop to discuss. The music, too, even when it is not direct quotation, is filled with the essence of Russian folksong, which is the most varied, expressive and beautiful folksong in the propile who listen and not that of two or three fit those who sing.

New York Season

Chicago Company Will Re-

be no more New York seasons for it. She was re-elected director before Admirers Force Farrar

West. This idea of rivalry is bosh. I to a capacity audience, Geraldine the Metropolitan Opera Company, and, so the as I am concerned, I should like a cordiale entente established."

at the Metropolitan Opera House, given to a capacity audience, Geraldine the Metropolitan Opera House, given to a capacity audience, Geraldine the Metropolitan Opera House, given to a capacity audience, Geraldine the Metropolitan Opera House, given to a capacity audience, Geraldine the Metropolitan Opera House, given to a capacity audience, Geraldine the Metropolitan Opera House, given to a capacity audience, Geraldine the Metropolitan Opera House, given to a capacity audience, Geraldine the Metropolitan Opera House, given to a capacity audience, Geraldine the Metropolitan Opera House, given to a capacity audience, Geraldine the Metropolitan Opera House, given to a capacity audience, Geraldine the Metropolitan Opera House, given to a capacity audience, Geraldine the Metropolitan Opera Company, and the Metropolitan Opera Company and the Metropolitan Opera House, given the capacity audience, Geraldine the Metropolitan Opera House, given the capacity audience, Geraldine the Metropolitan Opera House, given the capacity audience, Geraldine the Metropolitan Opera House, given the capacity and the capacity audience, Geraldine the Company and the capacity audience, Geraldine the Company and the Compa

nded to join the Chicago company sixt reason, but added that the doors ways were open to Miss Farrar, for nom she had great admiration.

Brilliancy Missing in Chicago Opera Opening

the Chicago Opera Company began engagement of five weeks and its

Mme. D'Alvarez was ar more suc-essful in suggesting the character of the celebrated siren. Although she too, andered from the pitch, the true opu-ence of her tones was a continuous deasure, and she displayed no little skill in the celoring of her amorous entreaties. A truly sensuous Daiila, her

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beauty, its magnificence of tone.

appeal in the first act was irresistible, while her interview with the High Priest before the scene of Samson's downfall was acted with striking haughtiness not always attained by every Dalila.

Mr. Dufranne, as the High Priest, appeared in a role which he sang in the same opera house in the seasons of 1908-79 and 1909-70 under the Hamiltonian and the part of the seasons.

Chicago Company Will Remain West Hereafter, She Asserts; Rivalry With the Metropolitan "All Bosh"

Mary Garden came to New York yesterday, but she said that her operation of the Chicago She as a street of the Chicago

leaving Chicago.

"After all," said Miss Garden, "the Metropolitan company covers its own field, which is the East, and we should cover our own territory, which is the West. This idea of rivalry is bosh. I to a capacity audience, Geraldine for the control of the capacity audience, Geraldine

the Metropolitan Opera Company, and, so far as I am concerned. I should like a cordiale entente established."

She extined no contern over the prespective less of Lucien Muratore, who amounced that he would not sing with the Chicago company after this season if Miss Garden was director. Nor was she aroused to enthusiasm which her alleved combat with M. Polacco, her conductor, was mentioned. He was a fine conductor, she said.

Refusal to compete with the Metropolitan company in its own field is not the only reason Miss Garden is going to keep the Chicago Opera Company at home. She likes Chicago, she sais, in fact, she loves it—loves all "the West."

Her company had met success there, she said. It made \$225,000 free and clear in San Francisco last year. The Chicago season also had been successiful, Miss Garden said, and \$300,000 that was sought as a guaranty for next was sought as a guaranty for next was sought as a guaranty for next measen. The fifty-six boxes had been subscribed for, she said, for next year. Her plan is to play ten weeks in Chicago hereafter and visit St. Paul, Detroit, Les Angeles, Milwaukee and San Francisco during the following ten weeks.

She denied that Geraidine Farrar intended to join the Chicago company next esson, but added that the door.

Chamber Music Played

Two concerts of chamber music were reven yesterday in Aeolian Hall, the bittly Trio occupying the platform in the afternoon and the Elsa Fischer String Quartet in the evening. Both organizations played with good tone and finish and showed evidence of much carefully directed rehearsing. An interesting feature of the afternoon was a pleasingly fashioned trio by the blind musician Edwin Grasse, with the composer at the piane. The by the blind musician Edwin Grasse, with the composer at the piano. The other numbers were the Beethoven Tria in B flat, Oo. 11, and the Bruch. G minor violin concerto capably performed by Margaret Sittig.

The quartet of women players who appeared in the evening gave skillful and well articulated performances of Schumann and Haydn, and one of more modern flavor by a Russian composer, Malichevsky. They were well received by a large audience.

Consolidation of All Bonded Liquor Is Provided in Bill From The Tribune's Washington Bureau WASHINGTON, Jan. 23.—Removal of the 38,000,000 gallons of whisky in bonded warehouses and its consolida-

bonded warehouses and its consolua-tion in a few centrally located places is provided in legislation soon to be placed before Congress. Actual work on the draft of such a measure was begun to-day by the House Committee on

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